DEPARTMENT OF
MUSIC, THEATRE AND DANCE
presents

S
SALISBURY

P
PERCUSSION

F
FESTIVAL

17

APRIL 6-8



All events in Holloway Hall Auditorium.

THURSDAY, APRIL 6 • 7:30 P.M.
An Evening of Percussion
SU Percussion Ensemble and World Drum Ensemble Spring Concert

FRIDAY, APRIL 7 • 7:30 P.M.
Nakatani Gong Orchestra
"captivating and engulfing" – Baltimore's What Weekly

SATURDAY, APRIL 8 • 2 P.M.
Percussion Studio Recital
Featuring SU Students from the Percussion Studios
of SU Faculty Ted Nichols and Eric Shuster

ALL EVENTS ARE FREE AND OPEN TO THE PUBLIC.

Salisbury
UNIVERSITY
www.salisbury.edu



AN EVENING OF PERCUSSION

With

the Salisbury University Percussion Ensemble
Eric Shuster, director

the Salisbury University World Drum Ensemble
Ted Nichols, director

Ogene Awaka Arr. Ted Nichols

The Igbo people have a melodic music style into which they incorporate various percussion instruments; the Udu, which is essentially designed from a clay jug; an Ekwe, which is formed from a hollowed log; and the Ogene, a hand bell designed from forged iron. Igbo music is generally lively, upbeat, and spontaneous which creates a variety of sounds that enables the Igbo people to incorporate music into almost all the facets of their daily lives.

Mozambique Arr. Ted Nichols

This piece is a tribute to Cuba with "Mozambique," a modern Cuban Carnival music and dance invented by Pello el Afrokan in 1963, rich with congas and bells and bombos (bass drums played with one stick).

Tributes to Charon (1939/1982) Lou Harrison (1917-2003)

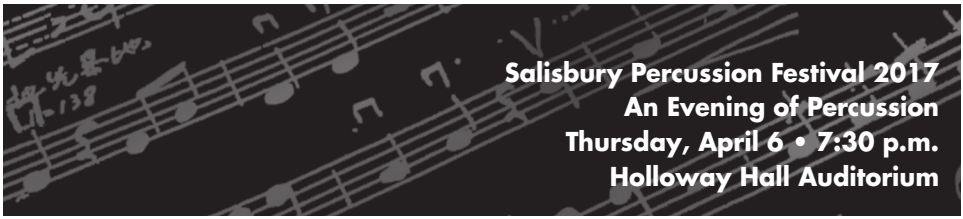
I. Passage Through Darkness

II. Counterdance in the Spring

The Salisbury University Percussion Ensemble pays tribute this year to early percussion composer Lou Harrison for his centenary. His early work in the genre *Counterdance in the Spring* was composed in 1939 and frequently performed by the John Cage Percussion Players. The companion piece, *Passage Through Darkness* had an early conception but was not realized until decades later. Both movements share the Roman mythological story of Proserpina, who spent half of her year in the Underworld (fall/winter - mvt. I) and the other half on earth (spring/summer - mvt. II).

Fanga Babatunde Olatunji, Arr. Ted Nichols

Fanga was a rhythm from Liberia that Babatunde Olatunji used to bring African culture and drumming to America. Fanga was used by traveling tribes upon entering new villages. When a visiting tribe was approaching a village, they would sing *Fanga-Alafiya* to indicate that they come in peace. If the villagers welcomed them, they would reply: *Ashe-Ashe.*



Salisbury Percussion Festival 2017
An Evening of Percussion
Thursday, April 6 • 7:30 p.m.
Holloway Hall Auditorium

No Sense of Scale (2017) Matt Wellins (b.1983)

Written in collaboration with the Salisbury University Percussion Ensemble, *No Sense of Scale* is a piece for percussion and electronics that is modeled on algorithmic structures. Performers are asked to execute a series of gestures, decided at the moment of performance, while the computer analyzes this information and uses it to permit, deny, or modulate the individual players. As such, each performance is different. – Matt Wellins

Akiwowo Babatunde Olatunji, Arr. Ted Nichols

This piece was originally recorded in 1959 by the Nigerian "Master Drummer" Babatunde Olatunji on his album *Drums of Passion*. The song is about the legendary train conductor, Akiwowo, who worked when railroads were first introduced in Nigeria in the 1930's. Olatunji has written that in his hometown family and friends regularly gathered together and created songs about significant events and people in their lives and that this song was a result of one of those gatherings. In the song, they are giving thanks (o se o) to Akiwowo.

Suite for Percussion (1942) Lou Harrison

I. Moderato

II. Slow

III. Recitative - Moderato Allegro

Over the course of his lifetime Harrison studied many different musical traditions. One tradition in particular, the Indonesian gamelan, became a defining influence in his career. *Suite for Percussion* redefines the traditional gamelan instruments through Harrison's collection of found and repurposed objects including clock coils and car brake drums.

Jin-Go-Lo-Ba Babatunde Olatunji, Arr. Ted Nichols

Olatunji has developed a style of African music that is not afraid to incorporate some of the more popular elements of Western music. Both Carlos Santana and Mickey Hart from the Grateful Dead helped to promote Olatunji's new World Beat music. After Woodstock, Santana released their debut album, which included a version of Olatunji's "Jin-Go-Lo-Ba."

"I am the drum, you are the drum, and we are the drum. Because the whole world revolves in rhythm, and rhythm is the soul of life, for everything that we do in life is in rhythm." – Babatunde Olatunji

Salisbury Percussion Festival 2017
An Evening of Percussion
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PERSONNEL

Salisbury University Percussion Ensemble

Eric Shuster, director
Katie Bergbower, junior, Psychology (Preston, MD)
Ryan Donoghue, senior, Music - Traditional Track (Ellicott City, MD)
Dylan Ira, senior, Music Technology (Kent Island, MD)
Hunter Lupro, freshman, Music -Traditional Track (Taneytown, MD)
Sam McClintock, junior, Music - Traditional Track (Ocean City, MD)
Connor McMichen, sophomore, Music Technology (Snow Hill, MD)
Gianna Spedale, junior, Music Technology (Ocean Pines, MD)

Salisbury University World Drum Ensemble

Ted Nichols, director
Sarah Butler, freshmen, Undeclared (Pocomoke, MD)
R J Duvea, senior, Music Technology (White Plains, MD)
Paula Lee, senior, Psychology (Salisbury, MD)
Kyle Maxwell, freshman, Music (pre) (Berlin MD)
Prince Ojimage, sophomore, Respiratory Therapy (Oxon Hill, MD)
Quinn Parsley, senior, Music - BA (Baltimore, MD)
Timothy Shepherd, junior, Music (pre) (Emmitsburg, MD)
Andy Skorobatsch, senior, Biology, University of Maryland Eastern Shore (Salisbury, MD)
Hannah Wilkins, Fruitland Intermediate School (Hebron MD)
Dave Williamson, Drums Around the World (Salisbury, MD)
Austin Wisner, senior, Business Management - BS/Enterprise Information Systems (Queen Anne's MD)



Thank you for attending our performance. The audience plays an integral part in the success of our program. As an involved audience member please take a few minutes to read this friendly reminder on concert etiquette.

A Few Helpful Reminders of How to Be an Involved Audience Member

- Please arrive early to ensure that you will have a seat.
- Please turn off your cell phone instead of just silencing it so you will not be tempted to text during the performance. Untimely cell phone interruptions during a performance disrupt the performers and the other audience members, please be mindful of others.
- Please remain in your seat during the performance. If you must leave the concert hall, please wait until intermission. If it is an emergency, please try to leave during the applause.
- Please respect the performers by staying seated for the entire performance.
- As an involved audience member, it is polite to clap at the entrance of the performers.
- It is polite to save quiet whispering or talking, if necessary, between songs, as opposed to during a performance.

Ideas adapted from Concert Etiquette Tips from MENC's Teacher Success Kit.

Salisbury Percussion Festival 2017
Nakatani Gong Orchestra
Friday, April 7 • 7:30 p.m.
Holloway Hall Auditorium

NAKATANI GONG ORCHESTRA

Tatsuya Nakatani - Solo Performance

Intermission

Nakatani Gong Orchestra

About the Nakatani Gong Orchestra

Nakatani Gong Orchestra (NGO) is a contemporary live Sound Art project that tours throughout North and Central America.

NGO is a continuous, growing community engagement project and is the only bowing Gong orchestra in existence in the world today. The rich harmonies produced from multiple layers of bowed gongs are transformative, engaging and inspiring for both players and audiences. The gong bows and surrounding instrumentation equipment are handmade by Nakatani Kobo.

For each performance, participating gong players are selected by a local presenter. Nakatani gives a specialized training workshop to gong players in preparation for the performance. Players will also experience Nakatani's own unique point of view regarding Gong techniques and will experience undiscovered dimensions while immersed in the vibrations and sounds during a training workshop. Nakatani is the composer and conductor for the evening of the performance.

Nakatani began germinating ideas for NGO in early 2002 and finally took the project on the road in April 2011. Since then, he has performed over 100 concerts with NGO internationally. Notable venues include John F. Kennedy Center for the Performing Arts in Washington, D.C.; MOCA in Cleveland, OH; Tigertail Productions presented at Miami Dade County Auditorium in Florida; Bemis Contemporary Art Center in Omaha, NE; Columbia Museum of Art in South Caroline; The Issue Project Room in New York City; and the Crystal Bridges Museum of American Art in Arkansas.

NGO has been a visiting artist conducting workshops at a number of universities, including the University of Illinois, Smith College, Ohio State University and Wesleyan.

Taiga Records (Minneapolis, MN) released an LP titled *Nakatani Gong Orchestra* in 2012. Audience members have described a NGO performance as entirely unlike anything they have ever experienced before, often relating feelings of cleansing or a sort of purification after the event.

About Tatsuya Nakatani

Tatsuya Nakatani (b.1970 Osaka, Japan) is a sound artist and percussionist. He has released over 60 recordings in North America and Europe. Residing in the United States since 1994, he has performed countless solo percussion concerts and has collaborated with hundreds of artists in international music festivals, university concert halls, art museums and galleries. His latest project is the Nakatani Gong Orchestra, which builds community ensembles performing on multiple bowed gongs under his direction. He has created his own instrumentation, effectively inventing many instruments and extended techniques. Utilizing drums, gongs, cymbals, singing bowls, wooden sticks, metal objects, and the bows and mallets he handcrafts in his Kobo, he creates an intense, intuitively primitive, expressive music of unusually strong spirit that defies genre. His work references improvised-experimental music, free jazz and noise, while still retaining the sense of space and beauty found in traditional Japanese folk music.



A PERCUSSION STUDIO RECITAL

Featuring

SU students from the percussion studios of Ted Nichols and Eric Shuster

Extension from "Reflex" (2009) Brett William Dietz (b. 1972)

Parker Martin, percussion

Marimba Study No. 1 (World Premiere) Quinn Parsley

Quinn Parsley, marimba

Etude No. 1 from "Keiskleiriana 1" (1987) Jacques Delécluse (1933-2015)

Gianna Spedale, snare drum

Angular from "Reflex" (2009) Brett William Dietz

Connor McMichen, percussion

Conversation Suite for Marimba (1962) Akira Miyoshi (1933-2013)

I. Tender Talk
II. So Nice It Was ... Repeatedly
III. Lingering Chagrin

Sam McClintock, marimba

Varied Trio (1982) Lou Harrison (1917-2003)

IV. Rondeau in Honor of Fragonard

Quincy Corbin, piano; Hunter Lupro, violin

Furioso and Valse in D minor (1970) Earl Hatch (1906–1996)

Gianna Spedale, marimba



ACKNOWLEDGEMENTS

Dr. Janet Dudley-Eshbach, *President*

Dr. Diane D. Allen, *Provost & Senior Vice President of Academic Affairs*

Mrs. Martha N. Fulton & the late Charles R. Fulton

Dr. Maarten Pereboom, *Dean, Fulton School of Liberal Arts*

Dr. William M. Folger, *Co-Chair, Department of Music, Theatre and Dance*

Robert Smith, *Co-Chair, Department of Music, Theatre and Dance*

Sally Choquette, *Administrative Assistant II, Department of Music, Theatre and Dance*

Brooke Church, *Administrative Assistant II, Department of Music, Theatre and Dance*

If you would like to make a donation to support other performances like this one, please make your check payable to the Performing Arts Fund, specifying the organization in the memo line and mail in care of the Salisbury University Foundation, Inc. at P.O. Box 2655, Salisbury MD 21802.

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Department of Music, Theatre and Dance
Fulton School of Liberal Arts
Salisbury University
1101 Camden Avenue, Salisbury, MD 21801
Phone: 410-543-6385
Fax: 410-548-3002
Email: wmfolger@salisbury.edu

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